

LE MARIAGE D'ANTONIO

Divertissement,
En un Acte et en Prose,

*Représenté pour la première fois, sur le Théâtre de la Comédie Italienne le Samedi
29 Juillet 1786.*

DÉDIE

À Monseigneur Le Duc
DE CERESTE-BRANCAS

Mis en Musique

PAR

M^{LLF}. LUCILE GRETRY

Prix 12th

Les Parties se vendent séparément 6th

LIPPI, LUTHIER, SUR LE PORT, PRÈS LA PLACE-NEUVE, A MARSEILLE,
Tient Magasin de toute sorte d'Instrument, Cordes de Naples, et un Assortiment de Musique
vocale et instrumentale.

On s'abonne chez lui pour toute sorte de Musique.

Nota. Les lettres et paquets doivent être affranchis.

vante
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OUVERTURE

1

Andante Pastorale

The musical score is written on three systems of staves. The first system includes the following parts and markings:

- Corsen Ut* (Corn in C): Treble clef, whole notes.
- seul* (solo): Treble clef, eighth notes.
- Hautbois* (Oboe): Treble clef, eighth notes.
- W doux* (Woodwinds, soft): Treble clef, eighth notes.
- doux* (soft): Treble clef, eighth notes.
- Bassons* (Bassoons): Bass clef, whole notes.
- doux* (soft): Bass clef, whole notes.
- Violoncelles col b* (Violoncelles, con basso): Bass clef, whole notes.

The second system includes the following parts and markings:

- col b* (con basso): Bass clef, whole notes.

The third system includes the following parts and markings:

- col b* (con basso): Bass clef, whole notes.

2 Gayment

This handwritten musical score is for a piece titled "Gayment", marked with a "2" in the top left corner. The music is written in 2/4 time. The score is organized into systems of staves, with the following parts and markings:

- Flutes (F):** The first staff is for Flutes, marked with an "F".
- Violins (col v 1^o):** The second staff is for Violins, marked "col v 1^o".
- Bassoons (Bassons col b.):** The third staff is for Bassoons, marked "Bassons col b.". Below this staff, the word "Bassons" is written.
- Cello/Double Bass (col b.):** The fourth staff is for Cello/Double Bass, marked "col b.". Below this staff, the word "Bassons" is written.

The score includes various musical notations such as notes, rests, and bar lines. There are also some markings that appear to be "1816" on the right side of the staves, possibly indicating a date or a specific edition. The paper is aged and shows some staining.

This page contains a handwritten musical score for a large ensemble, likely a symphony or concert band. The score is organized into three systems, each consisting of five staves. The notation includes various clefs (treble, alto, bass, and tenor), time signatures, and musical notes. Performance instructions are written in French, including *col v 1^o*, *col v 2^o*, *col 1^{er} v^o*, *col 2^{er} v^o*, *unis*, *col b*, *col v 1^o*, *col b*, *col v 1^o*, *unis*, *col b*, *Bassons col b*, and *doux*. The manuscript is written on aged, yellowed paper with some visible staining and wear.

Handwritten musical score for a 12-part setting of "Gloria in excelsis Deo". The score is written on 12 staves, organized into four systems of three staves each. The notation includes various musical symbols such as notes, rests, and dynamic markings like "ff" and "col b". The manuscript is on aged, yellowed paper.

col v 1^o



This system contains five staves. The top staff has a treble clef and contains eighth and sixteenth notes. The second staff has a treble clef and contains whole notes, with the instruction 'col v 1^o' written above it. The third staff has a treble clef and contains eighth and sixteenth notes. The fourth staff has a treble clef and contains sixteenth notes, with a 'trill' instruction above it. The bottom staff has a bass clef and contains whole notes.

F

F

F

FF

FF



This system contains seven staves. The first four staves have treble clefs. The first staff has a 'F' dynamic marking. The second staff has a 'F' dynamic marking. The third staff has a 'F' dynamic marking. The fourth staff has a 'FF' dynamic marking. The fifth staff has a 'FF' dynamic marking. The sixth staff has a treble clef and contains eighth and sixteenth notes. The seventh staff has a bass clef and contains whole notes.

Handwritten musical score on aged paper, featuring two systems of staves. The notation includes treble and bass clefs, various note values (quarter, eighth, sixteenth notes), rests, and accidentals (sharps, flats). The score is organized into measures by vertical bar lines. The first system consists of 8 measures, and the second system consists of 8 measures, with a double bar line at the end of the second system. The paper shows signs of age, including yellowing and some staining.



LE MARIAGE D'ANTONIO, Divertissement.

Le Théâtre représente l'intérieur de la Chaumière de Nicolas.

SCENE PREMIERE.

Thérèse, Colette.

*Colette, attachant sur la tête de Thérèse le Chapeau de Mariée.
Ariette.*

The musical score is written for a full orchestra and two vocalists, Thérèse and Colette. It is in 2/4 time and the key signature has one flat (B-flat). The score is divided into two systems. The first system includes staves for Hautbois (Hautbois), W.F. (Violoncelle), Violes (Violes), Bassons (Bassons), and Andante (Andante). The second system includes staves for Colette and Que ce Cha (Que ce Cha). The score features various musical notations, including notes, rests, and dynamic markings such as *col v 1.*, *col b.*, *Andante*, *unis*, *P*, and *col b.*.

seul tr tr
doux tr tr
doux

- pau, dont je pa-re ta tête, ma sœur, ma sœur, soit le gage de ton bonheur :

col v 1.^o
tr tr
col b.
elle ajoute des ornements au Chapeau de sa sœur
c'est l'ami tié' qui te l'ap-prête, il



est le prix de la can-deur. c'est l'ami-tié qui te l'ap-



-prê-te, il est le prix de la can-deur. que ce Cha-



peu, dont je pa-re ta tête, ma sœur, ma sœur, sois le gage de ton bon-heur :

col v 1^o

tr tr

col b.

on dit qu'à la Ville l'inté-rêtenplace milleguise flé-

seul

- trissent en un jour ; mais au Ha meau, mais au Vil-la-ge, le Chapeau du Mari-

- a - - ge est la cou-ron- - ne de l'a-mour. mais au Ha-meau,

mais au Vil-la-ge, le Chapeau du Mari-age est la cou-ron- - - - ne

de l'a-mour le Cha-peau du Mari- age est la cou-ronne de l'a-mour, le Cha-peau du Mari- age est la cou-ronne de l'a-mour est la Couronne de l'a-mour.

Thérèse.

*C'est l'amitié qui me la pose, c'est
l'amour qui me la donne.*

Colette.

Hélas!

Thérèse.

Tu soupîres, Colette.

Colette.

Tout ce qui m'entoure est heureux.

Thérèse.

Thérèse.

Ne l'es-tu pas aussi ?

Colette.

Crois-tu donc que je puisse voir sans trouble le renouvellement du Mariage du vieux Mathurin et de la bonne Mathurine.

Thérèse.

Parle plus vrai, c'est moins le renouvellement du Mariage du vieux Mathurin, que le mien avec Antoine qui te fait soupirer.

Colette.

Je crois que oui : encore si mon petit Antonio étoit ici, il me feroit danser à ta noce, nous cau-

serions ensemble, sans que ma Mère vint nous séparer et nous gronder. Mais s'en aller la veille de la noce de son grand-père, de son Frère ! et pourquoi ? pour conduire, il est vrai, un malheureux Aveugle, mais il m'avoit tant promis de revenir aujourd'hui.

Thérèse.

Il est encore de bien bonne heure.

Colette.

C'est égal, il devrait déjà être ici.

Thérèse.

Colette....

Colette.

Thérèse....

Duo Dialogue.

Andante

Winds

Flutes

Thérèse.

Au près d'Anto - ni

o, qu'é prouve donc ton cœur ?

Colette.

un trouble, un embarras ex-

Therese.

- trême. quand tu le vois, qu'e-prouve-tu, ma sœur un plai-sir qu'il r'asent de

Colette.

quand il te quitte? quand il revient? ah! Co-

même: une vieillou-leur. le comble du bon-heur.

col b.

let-te! ah! pau-vrette! a ton tour ton cœur con-noît connoît l'a-mour. oui, ma

quoi, ma